

**UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS**

International General Certificate of Secondary Education

**MARK SCHEME FOR the June 2004 question papers**

**0488 Literature (Spanish)**

<b>0488/1</b>	Paper 1, maximum raw mark 60
<b>0488/3</b>	Paper 3, maximum raw mark 20

These mark schemes are published as an aid to teachers and students, to indicate the requirements of the examination. They show the basis on which Examiners were initially instructed to award marks. They do not indicate the details of the discussions that took place at an Examiners' meeting before marking began. Any substantial changes to the mark scheme that arose from these discussions will be recorded in the published *Report on the Examination*.

All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes must be read in conjunction with the question papers and the *Report on the Examination*.

- CIE will not enter into discussions or correspondence in connection with these mark schemes.

CIE is publishing the mark schemes for the June 2004 question papers for most IGCSE and GCE Advanced (A) and Advanced Subsidiary (AS) Level syllabuses.



**Grade thresholds** taken for Syllabus 0488 (IGCSE Literature (Spanish) in the June 2004 examination

	maximum mark available	minimum mark required for grade:			
		A	C	E	F
Component 1	60	48	34	18	12
Component 2	40	36	26	16	11
Component 3	20	15	10	6	4

The threshold (minimum mark) for B is set halfway between those for Grades A and C.

The threshold for D is set halfway between those for Grades C and E.

The threshold for G is set as many marks below the F threshold as the E threshold is above it.

Grade A\* does not exist at the level of an individual component.

**JUNE 2004**

**INTERNATIONAL GCSE**

**MARK SCHEME**

**MAXIMUM MARK: 60**

**SYLLABUS/COMPONENT: 0488/1**

**Literature (Spanish)  
(Open Books)**



Page 1	Mark Scheme	Syllabus	Paper
	LITERATURE (SPANISH) – JUNE 2004	0488	1

Answers will be marked according to the following general criteria.

- 18-20** Detailed, well-written, well-organised answer, completely relevant to question and showing sensitive personal response to book. For passage-based questions, detailed attention to words of passage.
- 15-17** Detailed answer, relevant to question and with personal response; may be a bit cut-and-dried. For passage-based questions, close attention to words but may be a few omissions/superficialities.
- 12-14** Competent answer, relevant but limited; signs of personal response, good knowledge of book. For passage-based questions, some attention to words but some significant omissions and/or misunderstandings.
- 9-11** Answer relevant to question but may show some misunderstanding and/or limitations; effort to communicate personal response and knowledge. Passage-based questions: significant omissions/misunderstandings, but some response comes over.
- 6-8** Attempt to answer question and some knowledge of book; limited, scrappy answer; clumsy expression. Passage-based questions: attempt to respond, but with severe limitations.
- 4-5** Short, scrappy answer; confused; signs that book has been read. Passage-based questions: has read the passage and conveyed one or two basic ideas about it.
- 2-3** Has read book and absorbed some very elementary ideas about it. Passage-based questions: may have glanced at the passage and written a few words.
- 0-1** Nothing to reward. Obvious non-reading of book, or total non-appreciation.

It is very helpful if Examiners comment on the scripts. This does not mean writing long essays, but simply ticking good points, noting a few observations in the margin (eg 'good point', 'irrelevant', 'excessive quotation', etc). A brief comment at the end of an essay (eg 'rambling answer, shows some knowledge but misses point of question') is particularly helpful. If your team leader disagrees with the mark, s/he will find it helpful to have some idea of what was in your mind! Don't forget to write your mark for each essay at the end of that essay, and to transfer all three marks to the front of the script, and total them.

Beware of rubric infringements: usually failure to cover three books, or no starred question (easily missed). An answer that infringes the rubric scores one-fifth of the mark it would otherwise gain. This penalty is applied not to the lowest-scoring answer on the paper, but to the answer that is infringing the rubric.

Eg:

- (1) candidate answers a starred question on Lope de Vega and scores 12; an essay question on Lope de Vega and scores 15; an essay question on Rulfo and scores 12. The Rulfo question must stand, and so must the Lope de Vega starred question, because candidates are required to answer a starred question. Therefore the essay question on Lope de Vega is the one that must be penalised.
- (2) candidate answers two essay questions on Lope de Vega, scoring 13 and 14, and a starred question on Rulfo, scoring 10. The Rulfo answer must stand, because it is the required starred question. But either of the two Lope de Vega questions could be reckoned as the offender, and so it is right here to penalise the lower-scoring of the two essays.
- (3) candidate answers three essay questions, on Lope de Vega, Rulfo and Mistral, but no starred question. Here you simply penalise the lowest-scoring of the three answers.
- (4) candidate answers three essay questions and covers only two books. In theory, candidate has therefore incurred a double rubric infringement, but normally we would penalise only one answer. This is a rare occurrence; if you come across it, and feel uneasy about how to treat it, please contact the Principal Examiner.

Page 2	Mark Scheme	Syllabus	Paper
	LITERATURE (SPANISH) – JUNE 2004	0488	1

- (5) candidate answers only two questions, on two different books, but not including a starred question. This is not a rubric infringement. We assume that the missing third question would have fulfilled the rubric. Both answers score their full mark.

It is vital that Examiners notice and penalise rubric infringements. Not to do so unfairly advantages offending candidates and unfairly disadvantages other candidates who have obeyed the rubric. Please mark offending scripts prominently 'RI' for rubric infringement, and show the 'calculation' which has produced the mark you have awarded.

### **Borges**

- 1 The passage is an intriguing mixture of objective, almost journalistic realism, subjective evocation of Emma's mood and philosophical speculation about the very nature of reality and the way it is lived, remembered and reported. Less able candidates ought to be able to convey the first and give examples: Emma wanders round the seedier parts of town for a while, visits some bars, observes prostitutes plying their trade and deliberately imitates them in order to pick up a man to spend the night with. All of this is conveyed as sober 'fact'. Better candidates will be looking at the exploration of Emma's mood and motives and asking how 'real' Borges makes them seem: is it credible, for example, that Emma should deliberately make the experience as 'horrible' as possible? For a mark of 15+, candidates should be able to explore the third thread – the way that while reporting both Emma's actions and her motives, the writing continually casts doubt on what is reported. The very best candidates should be able to make something of the indications at the beginning of the passage, where with typical Borgesian ingenuity the author makes the very *unreality* of the narrative into the best guarantee of its realism.
- 2 Neither of the stories is particularly long, so for 12+ reward I would expect a fair amount of detail here. However, the full sophistication of Borges's thought won't be accessible to all candidates, so we shall probably have to mark generously and give full credit for every sign of understanding and appreciation. *Asterión*, though the shorter of the two stories, is the more demanding, I think. The labyrinth here is presented through paradox, and this is continually surprising and intriguing the reader. Note that the word 'labyrinth' is not used: it is only at the end that we realise fully that *Asterión's* 'house' is *the* labyrinth, the original. We are left in continual and inexplicable doubt as to whether the complexities of the house are 'infinite', or constrained to the oddly meaningless figure of fourteen. The labyrinth is obviously intended to be a prison, and yet it has a large (infinite?) number of doors and the prisoner enters and leaves it at will. It is entirely bare of furniture and decoration, and yet its inhabitant finds it endlessly fascinating and longs to show it off to a kindred spirit. In its baffling combination of complexity and simplicity it is, as we are finally told, an image of 'the world' – more, of the human condition, from which the only escape is death. But – final paradox – when we realise that the 'house' is in fact the labyrinth containing the Minotaur, we can confront this 'human condition' with our knowledge that in the original myth, this labyrinth was designed to confine the *non-human* and prevent it, at all costs, from erupting into the ordinary, orderly human world.

The *Bojari* 'labyrinth' – described as such from the beginning – is presented in a more accessible way, as a maze you have to find your way through and as a hiding place, while the story takes the congenial form of a detective adventure, showing off the playful Borges rather than the ironic philosopher. The 'fascination' can thus work on a relatively simple level, supported by the exoticism of the descriptions of the 'house' and its oriental inhabitants. But the real point of the story is of course Unwin's solution, which turns the idea of the labyrinth on its head: this labyrinth is not a refuge or a prison but a trap; it is designed not to hide from people or keep them out, but to attract them; it is actually a simpler place than the world around it. Once again we see that for Borges the labyrinth is a metaphor for the infinite, marvellous and terrifying complexity of the world itself: 'No precisa erigir un laberinto, cuando el universo lo es'. If candidates can find their way through to this final paradox they will deserve high reward.

- 3 The comments on Question 2 go far to answering this question as well! *Asterión/the Minotaur*, trapped in his labyrinth, represents Man trapped in the human condition, a doorless prison from which the only escape is death. Because it is natural in living things to desire freedom, if death is the only freedom then death becomes the most desirable thing. The story also conveys the radical loneliness of the human condition: the Minotaur – the man-monster – longs to be able to communicate with someone, find a soul-mate, but everyone recoils in horror from his monstrousness, and the only way he can

Page 3	Mark Scheme	Syllabus	Paper
	LITERATURE (SPANISH) – JUNE 2004	0488	1

interact with humans is to kill and thus 'liberate' them, which naturally puts an end to the interaction. The only release from this loneliness is to reverse the direction of the interaction so that the Minotaur is the one who is killed, leaving the field clear for his alter ego, Theseus. 'I know that my redeemer liveth': the Minotaur becomes a sacrifice to a religion personal to himself. Again, candidates will vary widely in how much of this they can convey; some may see things in the story which I have not, and any idea that can be in any way supported from the text should of course be given full credit. Any candidate who has read the story with any understanding at all has to be aware that it can't be fully understood until it has been read at least twice; I should hope for some reference to that fact in the answer.

### **Cervantes**

- 4 Of course, any reader who knows the kind of romance Cervantes is satirising will realise that Don Quijote's story is a distillation of pure cliché; but the appeal of these clichés to Don Quijote is as easy to appreciate as the appeal of Mils & Boon to their readers. No romance is without its royalty and the snob in Don Quijote (and most of us) plays pleasantly with the prospect of being treated with distinction by royalty – especially after making a triumphal progress to the palace, a delightful idea to Don Quijote who is quite unknown to everyone he meets, and is generally greeted with either indifference or derision. The idea that the imagined Don Quijote is himself of royal birth is also flattering to his sense of inferiority. We know already that Don Quijote is not indifferent to feminine charms, and so the beautiful Infanta has obvious attractions (so much for his devotion to Dulcinea!). And the notion of winning renown by his deeds is entirely consistent with his general outlook. All of this is, of course, utterly unreal, but that is its charm: in this imaginary world, which only exists between the pages of books, the sufferings of love don't really hurt, and great deeds can be accomplished in a couple of sentences, without any effort. The contrast with Don Quijote's absurd and painful experiences as he tries to turn this vision into reality is striking, and should be noted by at least the better candidates. Even weaker candidates, however, ought to be able to extract from the passage – a pretty accessible one – sufficient detail to show the attraction. Bear in mind, however, that the passage is also pretty long, and so we should not demand total exhaustiveness before giving high marks.
- 5 A superficial consideration may suggest that this is exactly what Don Quijote is; obviously the book conveys such an idea pretty powerfully, or the world would not have entered the language. I personally think, however, that the English meaning of 'quixotic' ('preoccupied with an unrealistically optimistic or chivalrous approach to life') is nearer the mark. However, a case can certainly be made for Don Quijote's putting his ideals before his convenience, in that he is willing to lead a highly uncomfortable and painful existence for the sake of his errantry; and he certainly does defend causes he considers just (even if he is usually wrong!), and most certainly 'sin conseguirlo'. Therefore, an answer which wholly supports the proposition may, if well supported, score quite highly – certainly up to the 15-17 band. A really good answer will, I hope, be a little more critical and consider the catastrophic effects that his unrealistic approach often produces – and also consider to what extent Don Quijote's activities are inspired by vanity and muddled thinking, rather than by genuine idealism. (What 'conveniencia' has he really sacrificed? And whose? Sancho and Rocinante might have an opinion on that.) At the other end of the scale, vague waffle, showing little if any real response to the text, should of course be treated with the severity it deserves.
- 6 Here's a nice example of how Don Quijote's 'ideals' go wrong! Ginés is very plainly a rogue whose condemnation to the galleys is, in seventeenth century terms, entirely just, as he scarcely bothers to deny. This impression is clinched when the ungrateful Ginés first throws stones and then sneaks back to rob his benefactor. Like many of the shrewder characters Don Quijote meets, Ginés will play along with Don Quijote's vision of the world for as long as it suits him; but we can be sure that (unlike some other characters, perhaps) Ginés feels no respect whatsoever for Don Quijote's ideals and will dismiss him as a convenient sucker. Note, however, that while Ginés is a rogue, he does not come over as a total thug; his tone is likely to be one of mocking amusement, rather than cruelty or rage. (It was, after all, Don Quijote who became – verbally – aggressive first.) Satisfaction at having escaped the galleys, concern at where best to hide from the Santa Hermandad, and plans for resuming his career of crime are also likely to occupy Ginés's thoughts. A candidate who can mimic his style – well represented in the relevant chapter – should be able to produce an apt and amusing result.

Page 4	Mark Scheme	Syllabus	Paper
	LITERATURE (SPANISH) – JUNE 2004	0488	1

### Rulfo

- 7 (a) I think it is difficult to distinguish between the two women (at times it is even difficult to discern who is speaking), though a candidate who attempts to do so will of course be given due consideration. What seems important to me is the contrast between these two simple, pious, innocently curious souls and the severely dysfunctional (if not actually defunct) people we meet in the rest of the book – a point which need not be explicitly stated in (a), but is important to (b). To characterise the two ladies a candidate will need to look closely at the dialogue, and the quality of the answer will depend largely on how far s/he does so. In outline: evidently both have an ear for gossip, since they know that Susana is desperately ill; they follow events in *Media Luna* with the interest of people who live in small communities. Both sympathise with Susana. The charitable Angeles is even inclined to sympathise with Pedro Páramo, though Fausta contradicts her; yet it is Fausta who fears that their own Christmas preparations will be ruined by the selfishly grieving husband! Their concern for Susana's soul, and her right to the consolations of religion, seems entirely sincere and disinterested, contrasting strongly with the tormented and twisted attitude of Rentería. The two also seem to share a genuine friendship, exchanging their thoughts with complete confidence and able to criticise each other without disturbing their mutual affection and esteem.
- (b) The answer to (a) should help with answering (b) (though of course candidates may begin with (b) if they so wish). There are many possibilities, and any suggestion made by a candidate will have to be rewarded if support from the text is offered. On the simplest level, this (for Pedro Páramo) straightforwardly informative conversation lets us know clearly (for once) what is going on: Susana is on her death-bed. More important, however, is the shift of perspective: few scenes in the book are so definitely 'outside' the main perspective. The two ladies, in their normality, are morally as well as physically distanced from the weird world of *Media Luna*. By introducing them Rulfo gives the reader a respite from the strain of living in that community. Here is a place where people live normal lives, interact easily with one another, celebrate Christmas, and are sustained by an uncomplicated religious faith. By reminding us of that world, the author may also be suggesting to us that *Media Luna* is still part of the 'real' world, and in the eyes of outsiders, and presumably of God, is subject to the same moral laws. But the converse might also be true: Angeles and Fausta do not reappear anywhere else in the book, so perhaps their fleeting appearance suggests that the 'normal' world is only a faint echo and that for the inhabitants of *Media Luna*, and particularly Susana, there is no escape and no salvation. Mark generously here, if there is anything of merit to mark.
- 8 The danger of this question, of course is that it seems to license the pre-digested character sketch, and weaker candidates are likely to give us just that. Such answers should be easy to distinguish from the fact that they do not directly address the question; they will have to be marked on their merits, which are unlikely to be very high (up to about 12 if reasonable support is given for the 'sketch'). A 'real' answer to the question will of course have to argue the point. There is a superabundance of evidence of Pedro Páramo's 'maldad' – his cruelty, his rapacity, his indifference to the moral and physical welfare of others, his cunning manipulation of people for his own ends, the way he brings out the worst in people like Rentería and Fulgor. But there is evidence the other way: for the tormented childhood that soured him and made him insecure and therefore grasping; the loss of his father which embittered him; his patient and enduring love for Susana and for the undeserving Miguel, his son; his undoubted courage and resourcefulness, as in dealing with the revolutionaries. Discerning candidates may note that Bartolomé is violently prejudiced against him and may be accused of exaggeration. Any portrayal which genuinely addresses *both* possibilities, and offers support, is likely to merit a mark in the 17-20 range.
- 9 It would be hard to deny that the whole novel is soaked in death imagery and that death (and individual deaths) is the prevailing theme. A fairly detailed exposition of this idea, with support from the text, will probably fulfil the criteria for a mark of 14 or even 15. For top reward a candidate will need to consider the implications of 'un *himno* a la muerte', ie to consider what *attitude* towards death the author seems to be conveying. Personally I would say that the novel communicates the idea of the overwhelming power of death, its ability to swallow up all human emotions, endeavours and achievements, with such sombre conviction that 'hymn' is a good description. Hymn of praise it is not, however: there is no notion that death is a merciful release, or a transition to a better state of existence, or a consummation. It is not even necessarily the end: so many of the characters seem to be ghosts for all or part of the narrative, still intimately concerned with their former living selves, but powerless to change anything they have done or even to repent of it. It is a grimly 'modern' picture, haunting in the strongest sense of

Page 5	Mark Scheme	Syllabus	Paper
	LITERATURE (SPANISH) – JUNE 2004	0488	1

the word, and a candidate who, by judicious reference and evocation, can capture the flavour of Rulfo's writing in this regard should indeed be generously rewarded.

### **Puig**

- 10** While we never insist on contextualisation, a little of it – the fact that Molina has been narrating a Nazi film – will be helpful here to bring out the importance of the passage. As usual, there is no narrative, and the reader must deduce everything from the conversation: Puig uses the two men's reactions to the film to bring out their contrasting attitudes to what almost become confessions of faith. Molina has staked everything on personal relationships and personal fulfilment; he is uninterested in politics, though his attitude is politically correct as far as it goes ('sé que eran los patriotas...'). He values the film as pure escapism: his only possible escape is into unreality. Valentín, on the other hand, wants to escape into reality, and for him the only reality is political action. Therefore he resists separating the story and other aspects of the film from its politics: nothing good can come of bad politics. He also sees the only possible salvation from his (the human?) condition in political action, and so indignantly repudiates Molina's escapism. Their two confessions drive them almost into confrontation, certainly into name-calling (señora, político, ateo); but they still have enough mutual forbearance to continue their dialogue. Since the expression of opinion is direct and open here, most candidates should be able to convey the basic contrast; better candidates will do so with more nuancing and better detail.
- 11** There is a superabundance of detail here, and vague generalisation simply will not do. Obviously, in conditions of such boredom and deprivation food is going to become a major preoccupation: that might do as a starting point. But an adequate answer should at least touch on most of the following points: how the authorities try to manipulate the prisoners through food – both by providing it and by poisoning it! – and the prisoners' reactions to this manipulation; the way the two men's friendship and mutual forbearance are brought about by their talk about food and their sharing of it; the way presents of food from Molina's mother preserve a psychologically (not to mention physically) vital contact with a kinder world outside; and, most important perhaps, the way Molina uses this 'food traffic' to control both Valentín and the prison authorities.
- 12** This is a very open question, and any reasonably coherent and adequately supported argument may be accepted. While the question refers to the end of the novel, a good answer is likely to refer back in order to show how and why the two men have changed, but I would not be dogmatic about how this should be done. Personally I am inclined to think that despite Molina's apparent ascendancy over Valentín during so much of the novel, it is actually Valentín who changes – politicises – him, or at least persuades him that political action may be a valid way of showing friendship. On the other hand, a good case could be made for the way Molina demonstrates to Valentín – in word and in action – the value of human relationships which owe nothing to political commitment and everything to a generous sharing of basic human experience. The best answers will consider both possibilities, but we should not, I think, insist on this before awarding at least marks of up to 17, so long as the comments are convincing.

### **Cabal**

- 13 (a)** There is of course no 'correct' reply. Mateos is given the lion's share of the dialogue, and at least some of his arguments have genuine force: he has put a lot of time, money and effort into Kid's career and now the whole lot may be wasted. There may also be some truth in his claim that the atrocious contract is not wholly his fault. In a tough world like boxing, personal problems certainly cannot be allowed to stand in the way: it is easy to see why he finds Kid's misery feeble and exasperating. On the other hand, his bullying tone, his cynicism ('siempre se pretende algo'), his use of Achúcarro as a bogeyman and his lack of human sympathy may be found repellent. As for Kid, he is clearly being steamrollered by Mateos' brutal eloquence, and the way he hangs on doggedly to his resolution not to fight compels sympathy, as does his genuine anguish at the loss of his girlfriend, and his anxiety about the terms of the contract. On the other hand, his naivety and negativity may irritate. As always, the best answers will consider all these possibilities; more partial answers may still have considerable merit, if they use the text well.
- (b)** Mateos is using Kid here as a kind of verbal punch-bag, and most of the drama lies in his eloquence, especially in the well-judged (by both speaker and author) rhetoric of his big speech on page 115. The emotional charge of Kid's sufferings increases the effect, as does the dramatic suspense of wondering whether his intentions will be overborne. Note that the victory, if it can be



Page 6	Mark Scheme	Syllabus	Paper
	LITERATURE (SPANISH) – JUNE 2004	0488	1

called that, goes to Kid: despite the rather pathetic tone of his utterances he does not budge from his resolve, leaving Mateos to thunder in vain.

- 14 The question leaves candidates the option of condemning Molina out of hand, and there is plenty of evidence to blacken his character with: his ruthless manipulation of Kid (as shown in the scene used for Question 13, which lots of candidates are likely to focus on); his heartless treatment of Marina; his belief that money can fix anything; worst of all, the way he tries to stitch up the fight in collusion with Achúcarro, and then runs away leaving Kid to face the music. On the other hand, he has put a lot of work into Kid and stuck with him when he seemed to be going downhill; even the stitch-up might – as Mateos desperately argues towards the end – be seen as a way to ‘help’ Kid survive to fight another day. Until Kid finally asserts himself Mateos is the only character with any genuine insight, resolve or powers of leadership (unless we count Marina, whose force of character is offset by the unfortunate fact of her being a woman!). The world of boxing is a murky one, as the text amply demonstrates: you don’t get anywhere by being ingenuous and ‘nice’, and that world arguably made Mateos what he is. The true villain is arguably Achúcarro and not Mateos. One might also suggest that there must be something in Mateos for Marina to be so eager to hang on to him! As usual, a well-balanced, well-supported portrayal will deserve high reward, whereas only modest reward should be given to obviously ‘prepared’ character sketches unadapted to the precise question.
- 15 To answer this convincingly, candidates have to bear in mind that Marcel, though not as dim as Sony, is not all that bright. He may understand the nuts and bolts of his job as trainer, but he doesn’t understand human nature: rather than make the effort to do so, he has shuffled the effort of planning and thinking on to Mateos. He lives in the same murky world, but unlike Mateos he has never faced the fact, even when following him into potential criminality. When that criminality is spelt out, Marcelo tries to shrug it off with an uncomfortable ‘así es el mundo’; he is even willing to commit the ultimate treason by drugging Kid, so long as Mateos buys him out of trouble. At the end he hasn’t the courage to warn Kid clearly, and so arguably sends him to his death. At the same time, he is, in his way, devoted to Kid and wishes him well, though without the moral fibre to do well by him. His concluding words on the phone to Anita have an unexpected delicacy. Thus, his thoughts in the final moments are likely to be a muddle of guilt, repentance, probably anger at Mateos and Achúcarro, genuine sorrow for Kid, and fear for himself. For highest reward a good proportion of this needs to be conveyed, with a convincing voice – a clever candidate may make Mateos too articulate. More partial answers may still score well, the lower ranges being reserved for answers that do not mirror the character or the state of Mateos’s knowledge at this moment in the play.

### **Lope de Vega**

- 16 (a) This must, of course, be answered with careful attention to what she actually says and does in the passage. To me, her opening words convey a rather naïve wonderment at the novel experience of love that has come upon her – though the question ‘why Alonso and not Rodrigo?’ is not naïve per se and has been asked, *mutatis mutandis*, by most lovers at some time or other. Naïve she may be, but not timid: she is fully ready to welcome this love and act upon her feelings, and even to assume they are reciprocated; no pretence of maidenly reluctance or courtly-love female hauteur; no hint of daughterly submissiveness. This boldness is repeated when she asks Fabia in despite Leonor’s warning about her doubtful reputation. She is unfeignedly amused by Fabia and not in the least shocked even by the allusions to her father’s wild oats. Altogether, an attractive impression of naturalness and eagerness for experience: not the goddess of Alonso’s speech, but a young woman of character and charm. Other readings are of course possible, but must have close textual support – little credit can be given to ready made character sketches that do not focus on the passage, especially as this is Inés’s first appearance in the play.
- (b) Many suggestions could be made. There is the interest of meeting Inés after hearing so much about her from the besotted Alonso, and of comparing the reality with the description. There is the expository interest of the allusion to Rodrigo: we realise that Alonso already has a rival, if an unfavoured one, and we are intrigued to find that Inés’s sister and confidante has a foot in the other camp. The announcement and entry of Fabia quicken interest still further because we know her mission and are eager to find out how she will accomplish it; then there is the amusement of watching her cunningly roundabout approach and savouring the liveliness of her speech. Most of this will need to be covered for a mark of 18+ (other comments could doubtless be made instead,

Page 7	Mark Scheme	Syllabus	Paper
	LITERATURE (SPANISH) – JUNE 2004	0488	1

or as well). More partial answers may well be passable if supported from the passage, but once that support is replaced by vagueness and generalisation we will be below the 12-14 band.

- 17 A straightforward question which runs the risk of evoking the pre-digested character sketch, so the usual strictures apply. For a mark of 15 or above, an answer really needs to argue both sides of the question (¿hasta qué punto?) and provide detailed support from the text, by reference or direct quotation or both. Even for a mark in the 12-14 range, we should expect some definite evidence.
- 18 To answer this question really well a candidate will need what many candidates seem to lack, viz. a sense of dramatic structure. The trouble seems to be that plays are often taught as if characterisation were the be-all-and-end-all of drama, so that candidates flounder as soon as they leave that safe, to an extent 'preparable' domain. To get going a candidate will at least need to realise that the whole play hinges on the Medina-Olmedo axis. Alonso is – we know this even from the title – 'El caballero de Olmedo', tied to that town by birth, upbringing and filial piety; Inés is the 'flor de Medina'. Although Alonso's accomplishments make him into 'la gala de Medina', he is always a stranger in that town. This makes him fascinating to Inés, but unbearable to Rodrigo who sees this 'forastero' carrying off all the prizes. Alonso's journeyings between Olmedo and Medina are kept in our minds from beginning to end of the play, leading up inexorably to the predestined fatal journey which forms the climax of the play. If all the allusions in the text are not enough, there is also the singing of the song itself to remind us of the centrality of the theme. We may find candidates who have been appropriately taught and find this quite an easy question; or there may be a number of candidates who know the play well enough, and can think on their feet fast enough, to produce a good answer anyway. Before setting the marking standard we shall have to look at a range of scripts and get a feel for what is cropping up.

### **Spanish American Modernista Poets**

- 19 This is a short poem, and to answer the question well the candidate will need to examine pretty well every image and show how they are linked together. Since this is not an 'unseen' poem I think we can fairly expect an adequate answer to grasp that the main connecting link is the idea enshrined in the title, i.e. the religious service of vespers. Any answer that does not convey this awareness is likely to be floundering and will not score above 11 unless its appreciation of isolated images is exceptionally good. The concluding quatrain moves away from the 'Vesper' idea and may be more freely interpreted, though the relief at the return of Ulysses – rest after journeying – should ideally be comprehended. The matter of how far rhyme and rhythm supplement the effect is, to my mind, always a dubious one, since such impressions are highly personal. I would accept any suggestion along those lines so long as it is backed by discussion and evidence not merely asserted.
- 20 Note that in some poetry questions (eventually it is likely to be in all), we are now confining candidates to certain prescribed poems. This is because when given a free choice, candidates tended to use their one or two favourite poems (sometimes, one felt the only ones they had prepared) no matter what the question, so shooting themselves in the foot. Unfortunately, experience with the English exam suggests that in the new format, candidates still home in on the question which mentions their favourite poem. Please note that if a question is answered on a poem that is not in the prescribed list, the answer should be treated as a rubric infringement. Be alert for this possibility.

To invite candidates to write on poetic form may be risky, in that some may have been taught the jargon of Spanish poetics without really being able to apply it to the task of genuine literary appreciation. Beware, therefore, of the candidate who attaches labels without examining the goods! (Though, of course, an accurate label will win more favour than an incorrect one.) For a mark of 15 or above, the candidate will need to show how the poet triumphs with – or over – the confining strictures of his chosen form to produce a poem that is both economical and evocative in its use of language. In the lower ranges, any signs of genuine response to poetic effect will merit some reward. Of course, it may be quite possible to score a high mark without using the jargon of literary criticism at all: appreciation can well be conveyed in the candidate's own words.

- 21 Of course there is no reason why Martí should represent himself consistently from poem to poem: even in this short selection he ranges from delicate preciousness to intense intellectualism and exuberant erudition. There is no 'right' answer to the question; any interpretation is acceptable so long as it is backed by detail from the candidate's chosen poems. Beware of the biographical answer which does not draw on the actual poems.

<b>Page 8</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>LITERATURE (SPANISH) – JUNE 2004</b>	<b>0488</b>	<b>1</b>

***Mistral***

- 22** A straightforward question for a candidate who is capable of close reading. Even a less able candidate ought to be able to detect the turnaround ('...pero ninguna ha sido reina') and the bitter sadness of the descriptions thereafter. In the upper range, the candidate should be capable of showing how the same images, particularly that of the sea, are used to contrasting effect in both halves. For Mistral, this is quite a transparent poem, and I think we can expect a fair amount of detail before going above a mark of 12.
- 23, 24** These are traditional tasks and there is really nothing to say about them that has not been said before: appropriate selection, attention to detail, precise focus on the question, are needed for high reward.

**JUNE 2004**

**INTERNATIONAL GCSE**

**MARK SCHEME**

**MAXIMUM MARK: 20**

**SYLLABUS/COMPONENT: 0488/3**

**Literature (Spanish)  
(Unseen)**



Page 1	Mark Scheme	Syllabus	Paper
	LITERATURE (SPANISH) – JUNE 2004	0488	3

**Answers will be marked according to the following general criteria:**

- 18-20** Detailed, well-written, well-organised answer, paying close attention to author's use of language. Shows appreciation of structure and near-total comprehension of poem, has no significant omissions and conveys a sensitive personal response.
- 15-17** Detailed answer, paying close attention to author's use of language. Understands or convincingly interprets all essentials of poem; few omissions. Conveys clear personal response but may be a bit cut-and-dried.
- 12-14** Competent answer with some attention to language. May be some misunderstandings and significant omissions, but conveys some personal appreciation.
- 9-11** Attempts to respond and does pay attention to some details of language, but there are significant misunderstandings and substantial omissions. May distort poem by trying to apply some rigid preconception, or note use of literary devices without explaining their effect. Answer probably rather short.
- 6-8** Tries, but has not really grasped what the poem is about. Offers a few ideas, some of them irrelevant or plainly wrong. A few glimmers are perceptible. Short, scrappy.
- 4-5** Short, scrappy, confused; little response to poem, but candidate has at least read it and tried to respond it.
- 2-3** Scrawls a few lines; has attempted to read poem, but clearly doesn't understand it.
- 0-1** Nothing to reward.

The poem is not very long and presents few difficulties of vocabulary or expression. The urban setting should be comprehensible to candidates in all countries and there are, so far as I can see, no specifically Peninsular references. Hopefully the small omission (...) will not distort the poet's intentions. The words are, however, richly suggestive and we should be prepared for a wide variety of interpretations of detail. The use of rhyme and assonance is also more subtle than a superficial reading might suggest. As usual, any comment will be accepted if it is plausible and backed up by suitable reference.

That being said, it is unlikely that any candidate who has read the poem with the smallest attention will argue that the poet's view of the *gente de enfrente* is anything but negative. The pervading themes are sadness and, above all, sterility: most candidates should be able to notice the insistent references to the lack of children. If these basic essentials are present, with even a little reference/support, we are probably looking at a mark of 6-9. For a mark of 10-13 we would expect progressively more precise references to language, such as the suggestive invention *rascañfiernos*, the reason for the *abrigos de visión* (ex-domestics turned prostitutes perhaps? hint at social change which enriches people materially without enriching their lives?); the numerous *calvos* (remorseless ageing robbing the 'esposas' of their hope of children?); the reason why most of the washing is towels (washing away reality?), etc. For a mark of 14-17, candidates should be able to explore the ambiguity of expressions like *trompas ligadas* and especially *tíos y líos* (both words with an extraordinary range of meanings, all of which might apply!); cover the poem more comprehensively (it is short enough for every verse to be commented on, at least briefly); and examine the use of poetic devices such as internal rhyme and incremental repetition. Good candidates should also be able to comment on the order in which the images are presented and the tone of the poetic voice.

On the negative side, we are likely to find the usual problems of empty praise for the poem, over quoting, irrelevance and extreme brevity, but we shall continue to look for positive elements even in the weakest answers.